

FACULTY OF MUSIC UNIVERSITY OF TORONTO

University Chorus

James Pinhorn, conductor

♦ ♦ ♦ ♦

Tuesday, March 31, 1992

8 pm

Victoria Chapel, Victoria College

♦ ♦ ♦ ♦

Programme

My Spirit is Joyful

J.S. Bach
from Cantata No. 146
arr. Douglas E. Wagner

In these Delightful Pleasant Groves
Ah, How Pleasant 'tis to Love
Fairest Isle

Henry Purcell

Now is the Month of Maying

Thomas Morley

Three Madrigals

Emma Lou Diemer

"O Mistress Mine, Where are you Roaming?"

"Take, O Take those Lips away"

"Sigh no more, Ladies, Sigh no more!"

Cantique de Jean Racine

Gabriel Fauré

Songs of a Prospector

Stephen Chatman

Pals

Memories

The Scout

Roses I Send to You

The Calliope

♦ ♦ Intermission ♦ ♦

Five Mystical Songs

Ralph Vaughan Williams

Easter

I Got Me Flowers

Love Bade Me Welcome

The Call

Antiphon

Gary Brown, baritone

Songs of the Sea

Blow the Wind Southerly

Jack was Every Inch a Sailor

She's Like the Swallow

High Barbaree

What Shall We Do with a Drunken Sailor?

English traditional
Newfoundland Folk Song

arr. Arthur Harcourt

Sea Shanty

Sea Shanty

Ol' Dan Tucker

David Jones, piano

arr. Gilbert M. Martin



PROGRAMME NOTES

My Spirit is Joyful

J.S. Bach

Cantata No. 146, "Wir müssen durch viel Trübsal" (Through Bitter Tribulation We Enter Into God's Kingdom) was written to be performed on the third Sunday after Easter. In the original score, "Wie will ich mich freuen" is written as a duet for tenor and bass. In 1981 Douglas E. Wagner arranged the first section of this rollicking duet for SAB chorus and keyboard accompaniment.

In these Delightful Pleasant Groves

Henry Purcell

Ah, How Pleasant 'tis to Love

Fairest Isle

Henry Purcell was one of the greatest of all English composers. *In these Delightful Pleasant Groves*, arranged by Reginald Jacques for SAB chorus, is one of Purcell's best known works for the human voice. *Ah, How Pleasant 'tis to Love* was written by Purcell as a piece for solo voice and is arranged here for SAB chorus by Reginald Jacques. *Fairest Isle*, from Purcell's semi-opera *King Arthur* was originally scored as a solo song and is arranged here for SAB chorus by Reginald Jacques.

night! Lord, grant us peace and comfort, Saviour lead us!

These three choruses were written for a school songbook at a time when Smetana was already deaf and suffering from depression. The mood is far from despair and expresses both the elements of doubt and hope.

Note by Lynne Bradley

Jesus Christ the Apple Tree

Elizabeth Poston

Elizabeth Poston, an English composer, writer and pianist, was born in 1905. She has collaborated on several film scores, and composed chamber music and works for choral ensembles. Her interest in collecting folksongs and hymn-tunes is reflected in *Jesus Christ the Apple Tree*, which seems to combine British and American folk elements. This is appropriate, as the words are taken from a collection of hymn texts compiled by one Joshua Smith in New Hampshire in 1784. This setting combines the original melody and SSAA verse with two additional verses set by Dr. Errol Gay to replace the original SATB version. The addition of flute highlights one of the "other-than-vocal" talents within the choir.

Note by Anne Cooper Gay

Salut printemps

Claude Debussy

Salut printemps jeune saison
Dieu rend aux plaines leur couronne
La sève ardente qui bouillonne
S'épanche et brise sa prison
Bois et champs sont en floraison
Un monde invisible bourdonne
L'eau sur le caillou résonne
court et dit sa claire chanson.
Le genêt dore la colline
Sur le vert gazon l'aubépine
Verse la neige de ses fleurs
Tout est fraîcheur amour lumière
Et du sein fécond de la terre
Montent des chants et des senteurs.
Bonjour, printemps...Salut printemps.

Hail, Spring, new season!
God restores to the plains their crown,
The eager sap, bubbling up,
Pours forth and breaks its prison.
Woods and fields are in flower;
An invisible world hums;
The water flows gurgling over the pebbles
and purls its limpid song.
The broom gilds the hillside;
On the green sward the hawthorn
sheds the snow of its flowers;
All is freshness, love and light.
And from the earth's fecund womb
mount chants and perfumes.
Greetings, Spring! Hail, Spring!

Translation: L. Salter

Herr Gott Vater

Johann Sebastian Bach

My God and Father, mighty Lord, whose ever lasting love revealed in Thine own Son beloved.
Your Son will ever be my guide, He is my joy, I am His bride. In Him my heart rejoices.
Eia, eia! Heav'nly life eternal given, He has given, ever will I praise Him.

The treble duet from Cantata 37 is based on the famous melody, *How Brightly Shines the Morning Star* ("Wie schön leuchtet der Morgenstern"). Bach used this melody in Cantatas 1, 49, 61 and 172. Quoting a singing teacher at the school of St. Thomas in Leipzig, Bach scholar Hans Grischkat notes that the duet for soprano and alto, accompanied by organ only, is appropriate for the entire ecclesiastic year. He adds that the boys at St. Thomas School sang the piece with the "greatest enthusiasm".

Note from Preface to the edition by Doreen Rao

Vier Gesänge, Op. 17

Johannes Brahms

Four Songs for Women's Chorus, Two Horns and Harp

1. The harp resounds with wild refrain, that glows with love and yearning; it fills my heart with deepest pain, and tears flow hot and burning. O flow, my tears, and soon be shed! O shake my heart, with beating! My love and all my dreams are dead, and all my joy is fleeting.

2. Song from Twelfth Night: Come away, come away, death, and in sad cypress let me be laid. Fly away, fly away, breath; I am slain by a fair cruel maid. My shroud of white, stuck all with yew, O prepare it! My part of death, no one so true did share it. Not a flow'r, not a flow'r sweet, on my black coffin let there be strewn; not a friend, not a friend greet my poor corpse, where my bones shall be thrown. A thousand thousand sighs to save, lay me, O where true lover never find my grave, to weep there.

3. The Gardener: Wherever I may wander in field and wood and plains, from hill or valley yonder, I send you, ever fonder, a thousand sweet refrains. My garden now discloses the fairest flow'rs I know; a thousand thoughts it encloses, and with my garlands of roses a thousand greetings go. Alas, the one I cherish, she is a thing apart; my wreaths must wither and perish, but boundless love will flourish forever in my heart. I try to bear it gladly and labour bravely forth, and though my heart beats madly I work there, singing sadly, and dig my grave on earth.

4. Song from Fingal: Weep on the rocks where the storm winds are raging, weep, O thou maiden of Inistore! Bend over the waters thy lovely head; fairer art thou than the mountain spirit when he at noon in the brightness of the sun touches the silence of Morven's height. For

Ol' Dan Tucker

arr. Gilbert M. Martin

Ol' Dan Tucker is a traditional American folk song which has been attributed to Daniel Decatur Emmett (1815 - 1904). Martin's lively arrangement tells the story of a larger than life character who "Washed his face in a frying pan" and "Combed his hair with a wagon wheel".

Notes by James Pinhorn



TONIGHT'S ARTISTS

JAMES PINHORN is a native of St. John's, Newfoundland where he appeared frequently on both CBC Radio and Television as a boy soprano and actor. He moved to Toronto in 1985 and completed a Bachelor of Music in Vocal Performance at the University of Toronto. During a year of Special Studies in Elementary Education and Choral Conducting at U of T, Mr. Pinhorn served as the Assistant Conductor of the Concert Choir conducted by Professor Doreen Rao. He is a vocal coach for the Toronto Mendelssohn Youth Choir conducted by Robert Cooper, and is currently a teacher with the Scarborough Board of Education.

Originally from St. Catherine's, Ontario, **GARY BROWN** is currently working towards his Bachelor of Music Degree in voice performance at the Faculty of Music where he is finishing his second year of study with Lynn Blaser. In February of this year, Mr. Brown was in New York City with the Chamber Singers, where they performed a concert at Alice Tully Hall, Lincoln Center, and more recently, he was in the chorus of the Opera Division's production of *The Marriage of Figaro*.



UNIVERSITY CHORUS

Sopranos

In-Ah Cho
Jennifer Hrynkin
Chemayne Micallef
Patricia Truchly
Joy Tseng

Altos

Danielle Cumming
Sandy Jeronimo
Joo Joo Kang
Batya Levy
Nelly Shin
Shiahnuo Wong

Tenors

Adrian Fernandes
Fabio Migotto
Peter Shea
Hrach Shehrian
Stephen Yeun

Basses

Daniel Suzuki
Dorritusz Kwieszkowski
Danny Matejic
Jonathon Levine
Peter Kauffman
Milos Popovic
Dejan Badnjar
Dusan Paunovic

David Jones - Accompanist



